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THE ORIGIN AND NATURE OF PARALLELISM

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Since the time of Bishop Lowth's pronouncement in 1753 (*De sacra poesi Hebraeorum praelectiones*) parallelism in Hebrew poetry has been considered that which its name implies, a correspondence of one verse or line with another. The recognition and description of this was of considerable importance in itself, although other writers had already called attention to it.¹ At that time, however, more than an empirical description could not be hoped for.

After the discovery of the phenomenon several explanations were advanced to account for it, and it was found to be a characteristic of Babylonian, Egyptian, Arabic, Finnish, German, and English poetry;² and still more, in Arabic "it is an unquestionable fact that sustained and regular parallelism is a frequent characteristic of prose."³ One explanation which might be called the "beautiful-idea" theory accounts for the repetition of the idea by the desire of the poet to play on the beautiful thought.⁴ From the nature of

¹ Cf. G. Buchanan Gray, "The Forms of Hebrew Poetry," *The Expositor*, V (1913), p. 431 f.

² E. Koenig, *Hebräische Rhythmik*, p. 12; Gray, *op. cit.*, p. 553.

³ Gray, *op. cit.*, p. 557.

⁴ G. A. Smith, *Early Poetry of Israel*, p. 16.

parallelism it will be seen that this would have been impossible, but regardless of this fact, if such was the cause, why did not the poet repeat the idea again and again indefinitely, as did the poets of the Middle Ages, who were not under the influence of the causes which gave rise to parallelism? Another explanation suggested is the idea of comparison, and so of bipartition,¹ or that the second half-line is a kind of echo.²

The phenomenon, however, to which the name parallelism has been given is not a mechanical device to give aesthetic quality to biblical poetry. The explanations mentioned and similar ones proceed from the standpoint of the modern reader rather than from that of the poet, between whom there is an important difference. The aesthetic pleasure arising from poetical literature, it has been suggested, is due to a "union of stimulation and repose."³ The important element is the inhibition of action by repose. The aesthetic appreciation by the reader therefore involves a somewhat different process from the creative activity of its original production.

THE NATURE OF PARALLELISM

Much light is thrown on the nature of parallelism by the request of Elisha in II Kings 3:15 and the subsequent account. "And now bring me a harpist." And it came to pass as the harpist played that there was upon him the hand of the Lord."

The phenomenon may be described as follows: The poet in a paroxysm of emotion gave expression to a thought or an idea. The intensity of the feeling prevented a duration of any length, or at least of greater length than a verse-unit.⁴ The primary part of the emotion was followed by a quiet affective state. In this reaction, or from one point of view this contrast, while the mind was still active and productive, the idea, or some variation of it, was repeated in language not so spontaneous or lyrical but more constrained and rational, or after the height of the intensity had passed reason came in and affirmed the thought. These elements are not, therefore,

¹ Budde, "Poetry," in *Hastings' Dictionary of the Bible*.

² Rothstein, *Grundzüge des hebräischen Rhythmus*, p. 51.

³ Puffer, *The Psychology of Beauty*, p. 56.

⁴ *AJSL*, XXXV (October, 1918), p. 44.

parallel but are marked by greater and less intensity, *emotional* and *rational*, or, from the point of view of form, *major* and *minor* elements. Thus the poet in his emotion said,

ʔāshirāh laYHWH bʔhayyāy,

and then drew back, but as if affirming his thought,

ʔāzammʔrāh lēlōhay bʔōdhī [Ps. 104:33],

in more constrained language, less lyrical and less intense. The phenomenon might be considered a type of *emotional contrast*. As an emotion it was accompanied by certain physical concomitants. Thus in the first member, it is submitted, the body was tense, the face uplifted, the hands clenched. In the second member the body was relaxed, the head resting forward. The nature of the emotion has been described with some care by Wundt:¹

Emotions have in the midst of all their variations in form a regularity in the manner of their occurrence. They always begin with a more or less intense *inceptive feeling*, which in its quality and direction is immediately characteristic of the nature of the emotions. This inceptive feeling is due either to an idea produced by an external impression (outer emotional stimulation) or to a psychical process arising from associative or apperceptive conditions (inner stimulation). Following this inceptive feeling comes an *ideational process* accompanied by its corresponding feelings. This process shows, in cases of particular emotions, characteristic differences both in the quality of its feelings and in its rapidity. Finally the emotion closes with a *terminal feeling* which continues even after the emotion has given place to a quiet affective state. In this terminal feeling the emotion gradually fades away, unless it passes directly into the inceptive feeling of a new emotion.

The intensification of the effect which may be observed in the course of an emotion appears, not merely in the psychical contents of the feelings which compose it, but also in the *physical* concomitants as well. . . . As a result of the summation and alternation of successive affective stimuli there is in emotions not only an intensification of the effect on heart, blood-vessels, and respiration, but the *external muscles* are always affected in an unmistakable manner. Strong movements of the mimetic muscles appear at first, then movements of the arms and of the whole body (pantomimetic movements).

In the case mentioned above the inceptive feeling was initiated by an external impression, the music of the harpist. The first element of the parallelistic structure is the emotion proper. The

¹ Wundt, *Outlines of Psychology* (3d English ed.), pp. 190-91.

emotion closes with a terminal feeling, which continues even after the emotion has given place to a quiet affective state. It was here that the minor element arose.

The name *parallelismus membrorum*, "parallelism," will be retained to describe the phenomenon, though it is an unfortunate designation and is likely to mislead. As it is described, parallelism suggests that the ideas in the two lines are equal qualitatively and quantitatively, which they are not; and that they run alongside of each other, which would not be possible; or that there is a break and the new idea starts back and runs coincident with the first, which is not the case. Ewald¹ speaks of "thought-rhythm," but it is difficult to see how there can be rhythm of thought, when rhythm is an experience arising out of objective stimuli. It is a question whether "thought-rhythm" will stand a rigorous definition or is merely a term suggested by an appreciative but unscientific examination.

PARALLELISM AND OTHER POETRIES

Parallelism from its nature cannot be explained by an analogy with poetries which are characterized by repetition. There is a fundamental dissimilarity between biblical Hebrew poetry and other poetry, and a comparison between the two is not profitable.² The lyrical intensity of this poetry is so great³ that if a poem had been attempted to be written as other poetry is, poems of any length would have been impossible, for the intensity could not have been sustained for any length of time. Here, however, after each thought there is a reaction in which the idea is embodied in a less intense form, so that the minor parts of the verses form a background on which the major parts stand out. At the same time the poet, resting in the minor element, reached again the height of the preceding major element. In each parallelistic structure, therefore, there is one idea presented in what might be considered an active and a passive form. The caesura marks the point of change. Its great importance has been pointed out in the discussion of Hebrew meter.⁴

¹ H. Ewald, *Die Dichter des alten Bundes*, I, 111.

² Cf. the Sonnet on Old Age in Eccles. 12:1-7 with the poem on a similar theme by Sackville as given by Moulton, *The Literary Study of the Bible*, p. 222.

³ "It might perhaps be said indeed that the Great Lyric is purely Hebrew."—Watts-Dunton, "Poetry," in *Encyc. Brit.*

⁴ *AJSL*, XXXV (October, 1918), 44.

Since there was greater intensity and muscular strain in the major member and less in the minor member, it is submitted that the major member was sung at a higher pitch than the minor member. Inasmuch as the sounds produced by the contraction of the oral muscles are the front vowels, especially the high front vowels, and those produced during their relaxation the back vowels, and since the former are of a higher pitch, the condition which gave rise to this difference in pitch would also influence the members of the parallelistic structure, since they too are spoken sounds. Furthermore, from the tension of the muscular system in the major member and an absence of tension in the minor member the front vowels should be characteristic of the major member and the back vowels of the minor member.

The contrast of vowel sounds can be objectively verified by a comparison of the two members. In general it will be found that the tendency is in this direction. The correspondence holds true as far as it is compatible with the existing symbols for ideas in the language, because the correspondence or change cannot be as definite or certain as, for instance, the change in vowel quality in the qualitative *ablaut* in Indo-European, which now seems also to be quantitative and due to a reduction of stress and muscular tension.¹

At the same time, in the most intense parallelism there is a tendency for the minor member to follow the major member not only in meter and arrangement² but also in similar-sounding words. The parallelism found in the Song of Songs is of the "lyric" form, which is of the less intense type. For this reason many completely illustrative examples can be found in its verses.

Cant. 1:2

(major) yishshākēnī minn^{*}shīkōth pihū

(minor) kī ṭōbhīm dōdhekhā miyyāyin

Cant. 2:4

(major) hēbhPānī ʔel-bēth hayyāyin

(minor) w^{*}dhighlō ʔalay ʔahābhāh

Furthermore it must be remembered that even in the minor member the mind is productive and may give rise to a new aspect of an idea.³

¹ C. Lotspeich, "A Theory of Ablaut," *Jour. of English and Germanic Philology*, XVI (April, 1917).

² Cf. *infra*.

³ Cf. Wundt, *op. cit.*, p. 203.

In Lam. 1:1 there is in the first member a predominance of long ā, which is a low back vowel. This is because the prevailing emotion is grief, which is a type of the gradually rising emotions, and asthenic.

Sorrow is an unpleasurable emotion, generally of a depressing character; when the intensity of the feelings becomes somewhat greater, however, it may become exciting, and when the intensity becomes maximal, it passes again into depression.¹

Thus the height in the first verse of Lamentations does not come until the second structure, because the second structure is the major member. The first is the pre-major member. The pre-major member is marked by back vowels, the major member proper by strong front vowels, the minor member by back vowels.

(pre-major) ʔēkhāh yāshʔbhāh bhādhādh
 (major) haʔr rabbāthī ʔām
 (minor) hāyʔthāh kʔalmānāh

The second part of the verse is in like form. Similar is Isa. 54:11.

(pre-major) ʔāniyyāh šōʔārāh lōʔ nūhāmāh
 (major) hinnēh ʔānōkhī | marbiʔ bappūkh ʔābhānayikh
 (minor) wiʔsadhtikh baʔṣapīrīm

That the major member is second is evident from the presence of the back vowels in the first member, from the meter, as well as from the thought. The *hinnēh ʔānōkhī* marks the point of change in the emotion.

Although parallelism has been found to be a characteristic of Babylonian and Egyptian and of German and English poetry, among others, it would seem to be unique and peculiar to Hebrew poetry. The emotion in Hebrew poetry was of the sudden, irruptive type, which reached its maximum very rapidly and then gradually sank to a quiet affective state.² This was possible because the verse-unit consisted of two or three feet, never more. The verse-unit seems to have had a physiological basis in that it was a breathing unit.³ Any other language whose poetry employed the verse-unit could have been characterized by the inferior type of parallelism, which will be distinguished later. Other lyrical poetry, if it is characterized by

¹ Wundt, *op. cit.*, p. 198.

² *Ibid.*, p. 201.

³ Experiments with the pneumograph indicate that the verse-unit was of this nature.

emotive qualities, is marked by emotions of the gradually rising type. These rise to their maximum gradually and sink in the same way. Of such nature is "The Skylark" by Shelley or Keats's "Ode on a Grecian Urn." Most English poetry, however, is intellectual rather than emotional.

At this point a careful distinction must be made between repetition and parallelism. It is a characteristic of lyric poetry to repeat again and again, to play on the different phases of an idea, and to give variation after variation on the theme. But there is no parallelism in such repetition as in Shelley's "When the Lamp Is Shattered" or in Tennyson's "Come into the Garden, Maud." Even in Hebrew poetry repetition and parallelism must be carefully distinguished. In Ps. 126:5-6 two verses come together, both containing similar ideas, but the parallelism present is within each. The sectional parallelism, which Gray has defined in *Lamentations*,¹ is a correspondence which does not come within the definition of parallelism in this analysis.

KINDS OF PARALLELISM

The definition and classification of the ways in which parallelism manifests itself can at best be formal, much as a metrical theory is subsequent and ancillary to the poetic product, but the relation between the two members exhibits itself in certain ways. Three degrees of parallelism may be distinguished: (1) where the intensity is great in the major member, in which case there is a tendency for the minor member to repeat the idea in substantially the same metrical form and verbal arrangement, as in the first lines of Deut., chap. 32; (2) where the intensity is not so great, but where in addition there is a lyrical quality, as in most of the Psalms; (3) where the intensity is not great and the contrast less, but where the thought is meditative, as in the poetical parts of Ecclesiastes and in Proverbs. A distinction must be made between "lyricity," by which is meant the lyric quality, and intensity in the forms of parallelism. In the "lyric" form, the lyric quality continued in the minor member; in the intense form, intensity did not.

An elaborate classification of the types of parallelism is unnecessary and would only be necessary if its underlying principle were

¹ Gray, *The Expositor*, VI (1913), 128.

unascertainable. Certain types of minor members may, however, be differentiated.¹

The most intense and therefore the most primitive form of parallelism is the *synonymous parallelism*, in which the idea is repeated in substantially the same form, whether in (1) *identical parallelism*, in which the synonymous or corresponding words are used in similar meter or in shortened meter, or in (2) *affirmatory parallelism*, in which merely the idea is repeated or affirmed. The first is more inclusive in that it refers to both content and form, and the second has reference to content only. In the differentiation as to degrees of parallelism intense parallelism is largely of the synonymous identical or synonymous affirmatory type.

Where the intensity of the emotion is not so great, but where there is considerable lyrical quality, the parallelism may be *explanatory*, in which case the second member is an explanation of an antecedent, whether subject or object, or in apposition to some word, an explanation of the whole thought, or a consequence of the first member. Another type is *complementary parallelism*, which arises where the idea is not complete in the major member. *Disjunctive parallelism* is present where there is an abrupt change in thought.

Examples of these types will readily occur. An example of the synonymous parallelism of the identical type is in the Great Ode, Deut. 32:1, 2. It must be remembered that this is a poem of the period of strict metrical form, which form was in part due to the type of parallelism. This type of parallelism cannot be sustained for any length of time but soon passes into the lyric form. In the later poetry it is most frequently found in verses scattered through the Psalms.

Deut. 32:1, 2

haʾāzīnū hashshāmayim waʾādhabbērāh
 wethishmaʿ hāʾāreḡ ʾimʿrē phī
 yaʾārōph kammāṭār līkʿhī
 tizzal kaṭṭal ʾimrāthī
 kisʿīrīm ʿālē dhesheʾ
 wʿkhīrʿbhībhim ʿālē ʿēsebh

¹ Gray, *The Expositor*, VI (1913), 45, gives an elaborate analysis of the arrangement of the word-feet in various parallelistic structures.

Where the meter is shortened, Deut. 33:10:

yōrū mishpāṭekhā l'ya-āḳōbh
w^ethōrāth^ekhā l'ṽisrā-ēl

Of the synonymous affirmatory type is the greater part of lyric poetry.

Ps. 18:17

yishlah mimmarōm yikḳāhēnī
yamshēnī mimmayim rabbīm

Ps. 34:2

ābhār^ekhāh ṽeth-YHWH b^ekhōl-ēth
tāmīdh t^ehillāthō b^ephī

Job 8:12

ōdhennū bh^eibbō lō yikḳāṭeph
w^eliph^enē khōl-hāṣīr yībhāsh

Isa. 54:7

b^eregha^c ḳāṭōn āzabhtikh
ūbh^eraḥāmīm g^edhōlim āḳabb^eḳekh

Hab. 3:18

wa-ānī baYHWH ṽe-ēlōzāh
āghilāh bēlōhē yish^eī

It is also the type in which the intense form of parallelism is sometimes expressed when there is a lyric quality present, in which case it closely resembles the synonymous identical parallelism.

II Sam. 22:6, 7

ḥebh^elē sh^eōl ṣabbūnī
ḳidd^emūnī mōḳ^eshē māweth
baḳḳar-li ṽeḳrā^c YHWH
w^eel ṽēlōhay ṽeḳrā^c
wayyishma^c mēhēkhālō ḳōlī
w^eshaw^cāthī b^eoznāw

The intensity of the emotion caused the last phase of the thought to persist, and the presence of the lyric quality prevented synonymous identical parallelism. The presence of such verses bears testimony to the fact that the idea continued in the mind of the poet, although there was a relaxation of the kinaesthetic strain.

Such verses also show the importance of associative factors in the composition of the minor member. If the poet did not seek to repeat

the idea consciously, that is, if after giving expression to the first member he did not consciously select synonyms for the first word, for the second word, and for the third word, the particular word chosen in the minor member, which carries the weight of the idea and about which the supporting words are grouped, would be due largely to association of ideas. So in Deut. 32:1 there is in the major member *hashshāmayim* and in the minor member *hā'āreṣ*. This is a common association, as in Isa. 1:2. So *hayyām*, *w'yab-besheth*, "the sea" and "dry land" (Ps. 95:5); *babbōker*, *ballēlōth*, "in the morning," "in the nights" (Ps. 92:3); *haṣṣūr*, *hallāmīsh*, "the rock," and "the flint" (Ps. 114:8). Associative factors may also explain Deut. 32:3. In such a case the association is between the results of the thought. If the first member gave rise to the second in this way, the association is significant. In brief, the minor member is due to affective contrast; the particular form of the repetition is due to association, giving rise to co-ordinated, contrasted, or obverted ideas.

Some of these associations throw interesting light on the conditions of the people at the time when the poems were written, and so furnish internal evidence not only of the social conditions but of the social outlook. In Ps. 91:5 are associated *mippaḥadh lāy'lāh*, *mēhēṣ yōmām*. The "fear in the night," having reference probably to rumors and false alarms in the camp, called forth the response "the arrow by day." Some of the other associations in this psalm are interesting from the point of view of the army on the march.

Synonymous parallelism in prophetic poetry, in which the correspondence is freer in the parallelistic structure, resulted in not more than the idea being synonymous.

Isa. 66:4c

wayya^cāsū hāra^c b^cēnay
ūbha²āsher lō²-ḥāphaṣṭī bāḥārū

The examples of explanatory parallelism are given in the order in which its manifestations are enumerated.

Explanation of the subject: Zech. 9:9b

hinnēh malkēkh yābhō^c lākh
ṣaddīḳ w^cnōshā^c hū²

Explanation of the object: Ps. 105:8

zākhar l^eōlām b^erīthō
dābhār ġiwwāh l^eeleph dōr

In apposition: Ps. 121:2

ʿezrī mēʿim YHWH
ʿōsēh shāmayim wāʾāreḡ

Explanation of the whole thought: Zech. 11:2b

hēlilū ʾallōnē bhāshān
kī yārādḥ yaʿar habbāḡir

Consequence of the first member: Ps. 94:17

lūlē YHWH ʿezrāthāḥ lī
kim^eat shākh^enāḥ dhūmāḥ naph^eshī

Complementary parallelism is found in verses where there is an apostrophe in the second member, or where the thought is complete in the first member and something is added, or where the thought is not complete in the first member.

Isa. 66:10b

sīsū ʾittāḥ māsōs
kol-hammithʾabb^elim ʿālehā

Ps. 116:7

shūbhī naph^eshī lim^enūḡāy^ehkī
kī-YHWH ḡāmal ʿālāy^ekhī

Ps. 94:3

ʿadh-māthay r^eshāʿim YHWH
ʿadh-māthay r^eshāʿim yaʿālōzū

The *shīr hammaʿalōth* psalms are largely made up of complementary parallelism.

Disjunctive parallelism is infrequent, and its usual place is at the end of psalms or at the end of a poem.

Ps. 128:6

ūr^eēh bhānīm l^ebhānēkhā
shālōm ʿal yisrāʾēl

Certain poems or groups of poems because of their nature are characterized by one or the other type of parallelism. The Song of Songs, because of the nature of its subject, is characterized by little synonymous identical or synonymous affirmatory parallelism,

because it is not so intense as other Hebrew poetry. It is in this respect similar to the love poetry of other languages. Since the contrast between the members is not great, it has considerable lyrical quality in its minor members. The parallelisms present are of the freer kinds. Cant. 1:2 is an example of explanatory parallelism. Cant. 1:3 is in the form of explanatory parallelism in which the minor member is the consequence of the first member. Cant. 1:4 is of the disjunctive type. Cant. 1:5 is of the complementary type.

Similarly in Proverbs the parallelism is not that which arises from intensity of feeling or even from a lyrical quality, but it is of the explanatory or continuative type. Though the poetry in Proverbs is universal in its content, it cannot be compared with prophetic poetry or the poetry of the Psalms. The line consisting of two verse-units is used because it became a fixed and unalterable characteristic of Hebrew poetry from the influence of the predominant lyric poetry. In Proverbs the first line is of the synonymous affirmatory type, but this is to start the poetic form. After the introduction, where synonymous parallelism is used the idea is repeated, but not as in lyrical poetry. Here the obverse side is given, or a contrast or comparison is made. In the gnomic poetry the use of the less lyrical and less intense form of parallelism, the meditative form, gave rise to artistic presentations and balanced contrasts.

Prov. 10:1

bēn ḥākhām y^ssammāḥ-ʾābh
ūbhēn k^sīl tūghath ʾimmō

The attitude of the poet here differs from that of the Psalmist. Here it is judicious; in the Psalms it is attentive. From a strict definition of parallelism these examples are not parallelistic.

Of a very different nature is the parallelism in Lamentations. There the intensity of the emotion is influenced by the sorrow of the poet, and there sometimes arises a pre-major member, as mentioned above. The synonymous identical parallelism is not common, because of the consistently shorter form of the minor member. The most common is the synonymous affirmatory of the shortened meter form and the complementary type.

Lam. 1:5

hāyū ḡārehā l^erō^osh
 ʔōy^ebhehā shālū

Lam. 2:7b

hisgīr beyadh ʔōyēbh
 ḡōmōth ʔarm^enōthēhā

When the lyric intensity is over-strong, the minor member may be proportionately weak, as if no strength were left to frame a parallelistic structure.

Lam. 3:1

ʔānī haggebber rā^oāh ʔōnī
 b^eshēbheṭ ʔebhrāthō
 ʔōthī nāhagh wayyōlakh
 ḡōshekh w^elō^oʔ-ōr

It may have been this very phenomenon that gave rise to the *kīnāh* meter, that the intensity of the first member was over-strong, for the strongest emotions are always asthenic.¹ The energy left for the minor member was therefore less in compensation.

DEFERRED PARALLELISM

The division of certain of the major members in Lamentations into two parts, into a pre-major and a major member, is similar to a condition found in the Canticles and in some of the Psalms, although the causes which gave rise to them are different. In Cant. 1:3 the major member is not complete in one verse-unit but extends over two, like a number of sharply uttered, but co-ordinate, ideas.

(major α) l^erē^aḡ sh^emānēkhā ṭōbhīm
 (major β) shemen tūraḡ sh^emekhā
 (minor) ʔal-kēn ʔlāmōth ʔāhēbhūkā

This is *deferred parallelism*. Similar is Ps. 104:29

(major α) taṣtīr panekhā yibbahēlūn
 (major β) toṣēph rūḡām yighwa^cūn
 (minor) w^eel ʔāphārām yeshūbhūn

It may take the form of having several minor members.

Ps. 126:6, 7

(major α) hālōkh yēlēkh ūbhākhōh
 (major β) nōsē^o meshekh hazzāra^c
 (minor α) bō^o yābhō^o bh^erinnāh
 (minor β) nōsē^o ʔlummōthāw

¹ Wundt, *op. cit.*, p. 200.

One meter in this connection of which mention must be made is the (2:2):(2:2). This must not be confused with the simple 2:2. In the former the two-foot verse-unit is frequently too short to complete the emotion, so that much is carried over to the minor member. When this meter is continued for some time a very spirited rhythm arises, as in the Song of the Red Sea (Exod., chap. 15), the Lament of Lamech (Gen., 4:23), Ps. 13:2, and as in the Song of Deborah (Judg. 5:3):

shim^{ec}ū m'elākhīm ha'āzīnū rōz^{en}īm
 'ānōkhī laYHWH 'ānōkhī 'āshirāh
 'āzammēr laYHWH 'ēlōhē yisrā'ēl

There is thus a correspondence of thought with incomplete parallelism, that is, with continuing emotional intensity but of less degree in the minor member. A verse in this meter does not usually extend beyond three complete verse-structures because the emotional intensity is exhausted by that time. There may be noticed in this meter, further, a frequent repetition of an initial word or foot because of the absence of a true minor member. In general, when the poet starts out with considerable feeling of activity, the first verse is in this meter, which then changes to 3:3. Some of the prophecies in Isaiah start out in this way and change (Isa., chaps. 54, 60, 61, 62).

PERIODS OF HEBREW POETRY

In the period of strict metric form¹ the meter exerted a considerable influence on the type of minor member found in the parallelistic structure. Where the members are in the strict relation of 3:3, the expression of the thought in the minor member bears a closer relation to that of the major member. The relation between the verse-unit and parallelism is indissoluble. The double verse-unit structure in Hebrew poetry is probably due to parallelism. When the use of the verse-unit becomes freer the similarity of thought becomes correspondingly weaker, as in the *shīr hamma'ālōth* psalms, until the parallelism manifested in the explanatory and complementary types seems frequently to give rise in the two members to almost a direct statement.

¹ *AJSL*, XXV (October, 1918), 47.

In poems marked by considerable intensity, usually in those of the first period, the minor member is largely a reproduction of the order and number of the word-feet in the major member. In the period of the lyric the freer kinds of parallelism are used, but the poetry is marked by less intensity. In much of the works of the prophets, however, the lyrical attitude is lacking. Instead there is a great earnestness, which when it does rise into poetry is characterized by the intense form of parallelism which under the influence of the vividness of the thought used the continuative types. This refers to poetical parts of the prophetic literature. A large part of the works of the prophets is oratorical, not poetical, but nevertheless frequently uses the verse-unit, so that there may be interspersed parallelistic poetry within non-parallelistic poetry. In the poetical parts, however, there is combined the intense form with the freer types. In this, prophetic, parallelistic poetry marks a distinct advance.